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from her first breath, she grows up, under the care of her maternal grandfather and grandmother, into a lovely but delicate woman, and dies on the eve of her own marriage, a victim of that insidious disease which removes so many of our loveliest and best. The hero is thrown ashore on the same little island while a mere child, the only survivor from another wreck, is adopted by Mara's grandparents, and under their tender care he becomes a strong and healthy boy. When he reaches manhood, he builds a ship, of which he is the master, and returns from sea only in time to watch over the last hours of his betrothed, the playmate of his childhood and the self-sacrificing friend of his youth. A few other personages such as would be found in any community like that of Orr's Island and its neighborhood are the only other characters in the book. But with such materials as these, and with simple and natural incidents, Mrs. Stowe has constructed a story of singular pathos and beauty. No one can read it without acknowledging its power, and feeling all his sympathies awakened as if by some actual occurrence within his own knowledge and under his own observation.

"Agnes of Sorrento" is a tale of much less ability and interest than "The Pearl of Orr's Island," though it bears considerable resemblance to it, and contains many passages of graceful or picturesque description. It is an Italian story of the time of Savonarola, who figures as one of the characters in it, and as a picture of Italy in the latter half of the fifteenth century it possesses much merit. Agnes, indeed, is a mere reduplication, under other circumstances and amid different influences, of Mara, and her mother's peculiarities recall at once similar traits in several of the subordinate characters in the former work.

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11. — *A Practical Guide to the Study of the Diseases of the Eye: their Medical and Surgical Treatment.* By HENRY W. WILLIAMS, M. D., Fellow of the Massachusetts Medical Society, Honorary Fellow of the Rhode Island Medical Society, Member of the American Medical Association, etc., etc., etc. Boston: Ticknor and Fields. 1862. 12mo. pp. xii. and 317.

It seldom happens that a medical book is to be commended as a specimen of typographical excellence; but this one is a luxury for overworked eyes, and we are glad that Dr. Williams has given so admirable an illustration of the connection existing between good printing and the preservation of good eyesight. The volume is printed in a manner which leaves nothing to be desired, and is creditable to every

one concerned in its preparation. Of the worth of the treatise thus presented to us we need say but little, since the position which Dr. Williams holds in the front rank of his profession is a sufficient guaranty of his right to speak with authority on every point involved in the proper discussion of his subject, and our own want of professional knowledge on the various topics discussed renders it impossible for us to form a trustworthy judgment as to the soundness of the "new and original views, which he deems highly important, upon certain of the subjects considered" by him. It is enough to say, that his treatise is admirably arranged, and is characterized throughout by clearness and directness of statement, and that on many points its suggestions will be found scarcely less important to the unlearned reader than to the professional student. To the class of persons for whom it is specially designed, the rich fruits of Dr. Williams's large experience, both at home and abroad, must be a welcome offering.

12.—*The Master*. By MRS. MARY A. DENISON. Boston: Walker, Wise, & Co. 1862. 12mo. pp. 270.

THE "Master" in Mrs. Denison's story is a music-master; and the story would pass as a musical story. Most of the characters are either musical in performance or very fond of the art. An "organ" here, as in the story of Miss Bremer, is the composing influence to silence passion and quell despair. We cannot, however, rank this volume, as a tale of music, with the Venetian novel of Paul Scudo, or with the powerful story of Charles Auchester. The music is only incidental, after all, and the reader does not care for it and is not moved by it. The characters are numerous, and their figures stand out quite clearly; but they are not all consistent, nor are any of them very interesting. Roget, the most remarkable, is introduced as a disagreeable and sinister person; yet he appears in the course of the narrative as kind, humane, and disinterested. Madeline, the chief heroine, is a paragon of virtue at the outset; yet she deserts her lover, hears of his death without remorse, and hastens to finish her affair with Roget, who has supplanted the first affection. Madam Porta's antipathies are as unaccountable as her sudden conversion. Lucille is wayward and petulant to a degree that spoils her pretended fascination. The Angora cat is very annoying, in spite of her soft, white fur. The most that we can say of "The Master" is, that it is spirited, fresh in tone, and correct in style, not tiresome, if not altogether satisfactory.